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THE ART NEWS

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 Architectural League, 115 E. 40th St. *Watercolors by Theodore Kautzky*, Jan. 18-30.  
 Art Students' League, 215 W. 57th St. *Living American Art*, to Jan. 23.  
 Brooklyn Museum, Eastern Parkway. *Exhibitions of Rayon; Spinning and Weaving; Photographs of Contemporary Dancers*, to Jan. 25.  
 Columbia University, Avery Library. *The Aquatint in Architectural Illustration*, to Jan. 30.  
 International Art Center, 310 Riverside Drive. *Prints for the People*, to Jan. 31.  
 Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Prints and Drawings of Architecture*, to Jan. 31; *Paintings by John Singleton Copley*, to Feb. 14.  
 Pierpont Morgan Library, 29 E. 36th St. *Italian Drawings and Manuscripts of the Sixth to Sixteenth Century*, to April 1.  
 Municipal Art Galleries, 62 W. 53rd St. *1936 Retrospective Exhibition by Resident New York Artists*, to Jan. 31.  
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 An American Place, 509 Madison Ave. *Paintings by John Marin*, to Feb. 3.  
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 Arden Gallery, 460 Park Ave. *Drawings in Sanguine by Roy Brown*, to Jan. 28.  
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(Continued on page 26)

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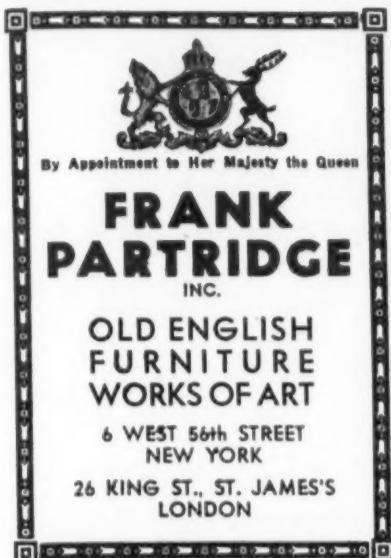
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# THE ART NEWS

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Of white jade, this bowl and cover comes from Blaett, London, and is eight inches in diameter. Representations of the animals of the zodiac are carved on the four panels, loose ring handles being suspended from both cover and bowl.



The Oriental Lowestoft bowl from Philip Suval is fifteen inches in diameter. Its lovely design in multicolor is enhanced by decoration in gilt. As the centrepiece on a table, this type of bowl has great distinction.



The silver monteith bowl from Mallett, London, was made in the reign of James II. Like many bowls of this period having the notched rim, it is engraved with Chinese subjects. This one also bears a coat of arms.

# THE FORUM OF DECORATIVE ARTS



## BACHELORS' CHESTS of the Eighteenth Century

The bachelor's chest of drawers from M. Harris & Sons, London, is of walnut and was made in the Queen Anne period. The top is fashioned so that it may be opened up and braced on runners which pull out, making a convenient place on which to brush and press clothing.



A later version of the bachelor's chest is the Sheraton bow front chest of drawers from the St. James Galleries. Taller than its earlier prototypes, its handsomely grained wood is faded in the sunlight to a warm, light brown. The top space is provided with two drawers instead of one.



From Edwards & Sons, London, comes this bachelor's chest of the early Georgian period. This piece is interesting as having been made of mahogany at a time when walnut was still in vogue. Its handles are original and the wood is of the heavy early type.



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FROM AN ALBUM: A CHINESE TWELFTH CENTURY WINTER LANDSCAPE

*One of twelve rare paintings in an album formerly in the collection of P'ang Lai Ch'en, this snow scene attributed to Li Ti (ca. 1130-1180), a Sung artist, is an exquisite record of the attitude towards nature that led the pantheistic artists of the Sung dynasty to dwell on the beauties of a landscape conceived as the haven of peace for worldly worn philosophers, poets, and painters. Painted in ink on silk, it has the rich vocabulary of sure strokes and tones that gives Oriental monochrome painting its subtle coloristic effect.*

# THE ART NEWS

JANUARY 16, 1937

## A Dual View of Chinese Painting

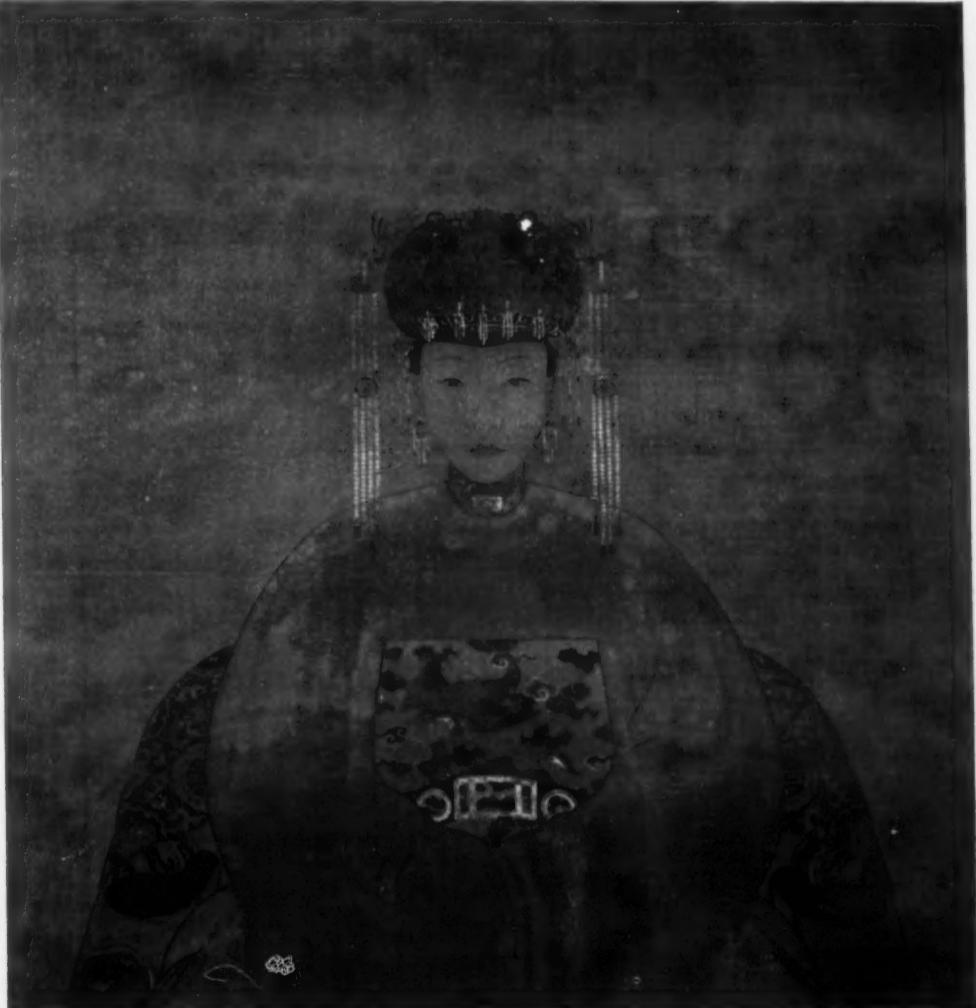
By Martha Davidson

**T**WO vastly different aspects of Chinese painting can be seen in New York this month. At the galleries of Tonying & Company nine rare paintings and an inimitable album of twelve paintings, gift of P'ang Lai Ch'en, Shanghai paper magnate, to a Chinese charitable organization, review the magnificent work that was done by the artists of the Sung (A.D. 960-1279) and the Yuan (A.D. 1260-1368) dynasties. While these paintings, landscape and flower subjects for the most part, serve to remind us of the pantheism which deeply underlies Chinese philosophy and cultural manifestations, ancestral portraits exhibited at the galleries of Yamanaka & Company recall the veneration by the Chinese of their forebears.

Chinese critic many years ago. The poetic beauty and supreme technique of these paintings should even pierce the indolence of those Westerners who find it difficult to appreciate without a Baedeker explanation.

China was reunited into a great empire during the Sung period and Emperor Hui Tsung, himself a painter, calligraphist, poet, and collector, encouraged the arts. The Tonying exhibition includes two paintings attributed to his hand.

The painting is a fine example of the careful and faultless technique which, under the Emperor, became the handmaiden of a realistic art in the sense that it considered the perfection of whatever



ANCESTRAL PORTRAITS ON SILK (LEFT) AN OLD GENTLEMAN; (RIGHT) A YOUNG NOBLEWOMAN, BOTH IN SCARLET ROBES

Those at all familiar with Chinese painting know the uncertainty that clouds the great paintings of the Sung period. Attributions hang precariously on thin evidence, while such plausible documentation as seals, signatures, and accompanying commentaries are not always dependable. Admiration for the past resulted both in a maintenance of traditional styles and in copies which, as homage to a great original, included not only the signatures of the master but whatever inscriptions had been made on the painting.

Such a review as this cannot be concerned with attributions, especially when, in the first place the quality of these paintings is indubitably superlative, and in the second place the style in each case corresponds to the styles current in the Sung and Yuan periods. That "people criticize a picture by their ear" was the plaint of a

details were included as poetically essential. Hui Tsung was famous for his birds and for his interest in feathers and in beady, penetrating eyes. These are portrayed carefully in this painting where the wide eyes of the birds and the flying feathers reflect the excitement of a combat that has been likened to the scrapping of the Tartars.

The other painting attributed to Hui Tsung is a landscape scroll inscribed to Prince Yuin, the Emperor's third son, and sealed by father and son. It is painted in a rich green, a mixture of turquoise matrix and lapis lazuli, with faint overtones of vermilion. The view is the favored upper valley of the Yangtze River, lined with unexpected islands and bound by fantastic mountains.

The tight technique of the Emperor's scroll is characteristic of the academic school which quickly developed under the ægis of the im-

perial art patron. *Admiration of Mountains and Clouds* by Mi Yu Jen is painted in the style of his father, Mi Fei, one of the greatest of the Sung landscape artists. In a more impressionistic manner, a heavily charged brush creates spongy mountains and velvety tones, varied by fine lines which etch the rushes against the water. It was said of Mi, "he can make rootless trees and massed clouds." Horizontal hand scrolls such as this can be completely appreciated only by a slow unrolling from right to left with one section enjoyed at a time, like a phrase of music left poised in the air. One must enter the picture and travel with it, making the process of seeing as temporal as is the hearing of a musical composition. This is a nature which is to be contemplated in silence and to be actively enjoyed; steep mountains, hanging waterfalls, and stark precipices are never treacherous or objects of fear, rather are they some part of nature with which the Chinese philosopher, the Taoist monk, or the Chan Buddhist, can identify himself and become one with a mightier self.

A sort of cosmic beauty resided not only in sublime forces but in the smallest thing of nature. Paintings of flowers, bamboo, and birds maintained their sway against figure paintings although Li Lung Mien, probably the most illustrious artist of Northern Sung, was famous for his paintings of arhats, as well as of horses. In the Tonying exhibition a painting, *Three Great Men* is ascribed to this artist. Between each figure, painted in the sensitive line and linear outline for which Li Lung Mien is noted, is a poem written by Prince Yuin in a graceful calligraphy.

The art of writing, considered as great if not greater than the art of painting which springs from it, can be admirably studied in the generous colophons on these scrolls. Each character, apart from its communicative mission, is a study in abstract form, in the sheer beauty of lines and their dynamic arrangement which, with gravitational force, binds the separate parts into a living unit.

It is quoted that Chao Meng Fu declared, "every member of my family is a skillful painter and calligraphist." This boast has substantial evidence in a scroll containing three bamboo paintings, one freely drawn with a wet brush by the great Sun-Yuan artist, another more perfect and graceful by Lady Kuan, his wife, and a third more impetuously guided by Chao Yung, their son.

A flower and insect painting affirms the use of extraordinarily beautiful color during the periods with which monochrome paintings are mainly associated. It bears the signature of Ch'ien Hsuan who painted the magnificent insect scroll owned by the Detroit Museum and exhibited in London. In symphonic tones of turquoise



EXHIBITED AT TONYING & COMPANY  
LI LUNG MIEN: DETAIL OF SCROLL



EXHIBITED AT TONYING & COMPANY  
MI YU JEN: UPPER VALLEY OF THE YANGTZE RIVER FROM THE HAND SCROLL: "ADMIRATION OF MOUNTAINS AND CLOUDS," SUNG PERIOD

and darker green, touched magically with red, it has a transcendental reality. Like the perfect simplicity of the *Chinese Orchid* painted in eighteen strokes by Tseng Sao Nan, like the colorful *Egg Plant* by Li An Chung, or like the poised birds and rocks by Chang Che-Cheng, these paintings speak directly and appealingly to all who want to see rather than to hear.

The treasures of the album, especially the landscapes attributed to Li Ti and Li Tung, not to mention a rare Sung *ko su* (picture woven like tapestry), a narcissus attributed to Chao Che Ku, grapes attributed to Ling Chun, and a lotus attributed to Wu Ping—paintings pulsating with the living substance of their subjects—these must be found by the visitor himself.

Sixty-six portraits in the Yamanaka exhibition include not only paintings of ancestors but portraits of court officials, Taoist monks, literati, and others. These sundry portraits were designed for the album and are more informal than the ancestral portraits which follow a formalized pattern. They were painted by the artisans of China, only rarely by the artist. A striking similarity in the stark frontality and frozen, compressed lineaments exists between these paintings and the portraits by early American limner artists. While the latter frequently supplied a ready made figure to a life study of the sitter's head, the Chinese

artist, summoned by the family after the death of the father or mother, selected the proper raiment and, with the help of an alphabet of features, chose those which seemed most like the deceased. At times an artist friend of the family supplied the portrait. But

generally the portraitist was, like our own limners, a craftsman who automatically followed the principles of his native art without bringing to it any creative energy. However, these craftsmen, expertly trained in their great tradition, produced paintings which, if not inspired, were more than adequate for their ceremonial role. For they were carried in the funeral procession and afterwards were used in the household services and sometimes hung in the hall or ancestral temple.

There is a genuine pictorial quality and decorative attraction in such a stylized figure so well organized as the portrait of a young noblewoman in scarlet robe wearing a jewelled crown (No. 6), a winsome combination of youthful dignity and delicate refinement. Among the better painted portraits is a seated figure in a red robe (No. 3), a bust of a young man dressed in a white robe (No. 2). These paintings have been framed with old, water soaked wood, and the sturdy grain, with its uneven ridges, curious knots, and wonderful texture, adds its own natural beauty to the ornamental portraits.



EXHIBITED AT TONYING & COMPANY  
"FLOWERS AND INSECTS" HAND SCROLL OF THE YUAN PERIOD BY CH'IEI HSUAN: IN TURQUOISE, DARK GREEN AND RED

# The Neglected Importance of Crespi

By Alfred M. Frankfurter

THOSE persons who indulge in the vicarious pleasure of "buying art for investment" ought to examine the possibilities of the Italian painters of the Baroque and Rococo. Already growing rapidly in a newly reclaimed public estimation, the men of the *sei-* and *settecento* are nevertheless the only old masters whose works are still purchasable at comparatively modest prices. Although the concern here is with their aesthetic evaluation and prospects, it may be noted that the art investor is likely to find them a profitable speculation, merely on the outward evidence of the last two years.

In that time the circle of popularity has been constantly widening. Abroad, the *Mostra del Settecento Bolognese* at Bologna in 1935 exhibited a number of previously little known masters alongside the chief attraction, Giuseppe Maria Crespi, who is being currently celebrated by a comprehensively indicative exhibition at the galleries of Durlacher Brothers; and, last summer, the opening in Venice of the Palazzo Rezzonico as a museum of Venetian eighteenth century art further strengthened an impression of the Italian Baroque and Rococo painters which the public had begun to receive from the special emphasis laid upon them in the great Italian Exhibition at Paris in 1935.

This country has kept time with the rising tide of appreciation by such manifestations as last season's exhibition at Knoedler, as, incidentally, the indispensable corollary of *settecento* decorative art as seen at Alavoine, and, most important, the Baroque-Rococo program of the Wadsworth Atheneum at Hartford. There, at the instigation of the Director, A. Everett Austin, regular acquisitions have been made each year of Italian (as well as French) paintings of the seventeenth and eighteenth centuries, and a series of exhibitions, beginning in 1930, held on the same subject.

In the face of the Durlacher exhibition, with its view of an artist who is so much a "painter's painter" as to arouse the strongest kind of modern interest, it seems appropriate to enquire into the new popularity of this art and, at the same time, into the reasons for its previous obscurity. In seeking the latter, one makes the interesting discovery that there is another group of Baroque painters who have undergone quite the reverse in a revision of critical values: men like Guercino, Carlo Dolci, Salvator Rosa, even the earlier Guido Reni—the chiaroscuro-sentimentalists, fortunately disdained today, who were the idols of the nineteenth century romantic worship of lachrymose realism. For their melodramatic scenes from the Passion and saccharine St. Cecilias, the Victorians seem to have overlooked, among other things, the dashing vitality of Magnasco, the vigorous impressionism of Crespi, the rich architectonics of Strozzi.

It is difficult to say why—except perhaps for the same reasons

which caused the violent, acerbative rejection, at the same time, of Courbet, Manet, Cézanne and their colleagues who darkened the social sunshine of the day by painting their shadows into their lights and by seeking their subject matter in the *materia* of everyday life. To the fact that both activities had been practiced—and successfully, too—as long before as the seventeenth century, the history of art, in particular of the Netherlandish masters, of the LeNains, of Zurbaran and of the Italian Baroque, is an eloquent testimonial, excellently expressed in the present ten paintings by Crespi, representation of the Baroque-Rococo transition.

Here, moreover, is the substance of the revived esteem of painters like Crespi—the very fact that they, after the immediately previous Renaissance had exhausted available variations of pictorial form as thoroughly as musicians from Beethoven to Brahms exhausted the tonal vocabulary, perceived the values and joys of pure painting for its own sake. That, two hundred years later after a whole new swing of the stylistic pendulum and the passing of the new forms in its arc, the Impressionists could do little more than refresh the identical formula, albeit unconsciously, is no small tribute to the ingenuity of the men of whom Crespi is so striking an example.

Of the painter himself, there is little more to say than what Agnes Rindge has so brilliantly written in the catalogue, from which there must be quoted at least one of its trenchant paragraphs. Professor Rindge says that "Giuseppe Maria Crespi belongs in the great company of such eighteenth century painters as Hogarth, Chardin and Goya. The English Hogarth is the most narrative and anecdotal, the French Chardin the most deliberately circumscribed in subject and style, while Crespi, the earliest of the four, and Goya the latest, painted in all the categories—religious paintings and portraits, genre scenes and decorations with enormous va-

riety of scale and palette. Italian eighteenth century painting has received scant attention in comparison with the familiar charms of France and England, but recent appreciation of Baroque painting has shown us that at no time can we afford to neglect the pictorial genius and primacy of Italy. Although his brilliant pupil Piazzetta, as the master of Tiepolo, has again received the notice he deserves, Crespi is still relatively little recognized either for the merits of the works themselves, or for his contribution to the formation of eighteenth century style by the freshness and variety of his handling, the subtle brushwork, free choice of subject, and the brilliant mastery of expressive lighting."

Professor Rindge goes on to describe the curious reticence of Crespi's personality, his gradual withdrawal from a world in which he met success and, finally, the solitary last years of the artist paint-



LENT BY THE CLEVELAND MUSEUM OF ART TO DURLACHER BROTHERS  
GIUSEPPE MARIA CRESPI: "ST. JOHN THE BAPTIST AS A CHILD"

ing, like Cézanne and Monet, for his own amusement. A fine bit of evidence is the brilliant little *Portrait of the Artist in His Studio*, lent by the Wadsworth Atheneum, as one of the recent acquisitions of which it was reproduced on the frontispiece to THE ART News for January 2, 1937; it is a sufficient commentary *per se*, for here the artist sees himself not in the conventional bust or half-length reflection in a mirror, but as merely a figure amid the paraphernalia of his existence, as much as to say that the Classical models, the easel and palette, the sample of his own work on the wall are all essentials of life coequal with the body which is also portrayed. But it is more than an intimate revelation and personal document, for, painted about 1710 in the middle period of his activity, it reveals the mature style which, with minor variations, Crespi displayed in pictures of smaller format until the end of his career. To this manner it must be that the apostolic nineteenth century work of artistic reference, Bryan's *Dictionary*, refers in saying: "Desirous of discovering and establishing a new mode of working, he [Crespi] adopted a flimsy method of coloring, without solidity, and consisting chiefly of glazing, which has occasioned many of his works to become almost obliterated." *O tempora*—do we see the virtuoso brushwork and the coloristic impressionism today through the eyes of a Manet and a Cézanne, or did our ancestors wishfully exclude from their vision the unfamiliar?

Aside from an insight into his personality, the sources of Crespi's style are as evident in the Durlacher exhibition as its later developments. One sees the beginnings clearly in the delightful little pair of *Babies Playing*, lent by Mr. Samuel H. Kress, which, together with the larger work of similar subject in the Kress Collection which was seen in the Knoedler and Cleveland Anniversary Exhibitions last year, are the sole examples of Crespi's first manner in this country. Based on the artist's early indebtedness to Albani, these little Classical scenes are even more reminiscent of the mythological allegories of Giovanni Bellini and Giorgione and are a striking notice, at the outset of his career, of the dominant influence of the Venetian *cinquecento* of which he reminds us in every one of his larger compositions. It is interesting, however, that as Crespi's career progressed, he drew upon a constantly transient Venetian influence, so that his early works, inspired by Bellini and Giorgione, stand in marked contrast to



EXHIBITED AT DURLACHER BROTHERS

"ST. CARLO BORROMEO HEALING THE SICK" BY G. M. CRESPI

his last large compositions which clearly manifest the late sixteenth century manner of Tintoretto and Paolo Veronese. An example of the middle ground is the Cleveland Museum's *St. John the Baptist as a Child*, appropriately Titianesque in inspiration, but characteristically the product of Crespi's own formidable brush strokes and delicate reddish gold glazes.

The pair of portraits in the exhibition, one of a girl, the other of a man wearing a helmet, are the highest development of the technical fortitude of the *St. John*, with the attractive addition of a multiple color system which heightens the spectator's interest. In the carefully planned compositional unity of the faces, in the emphasis unto the last phrase of formal style, one sees here the ancestry of that portion of French later eighteenth century portraiture which did not derive directly from Watteau. Almost as contributory as the artist's style to the impression of elegance received from the male portrait, is the costume itself: the helmet is an engrossing souvenir of contemporary *mores*, for it was the time of the cult of the cavalier, when jousts in full armor were held in an effort to revive chivalry.

The *Girl Holding a Dove*, however, is the masterpiece of the exhibition; it shows Crespi combining the *cinquecento* monumentality of his earlier work with the individualistic brushwork he generally lavished exclusively upon his little canvases and caricatures. Conceived with the strength of an heroic statue, the half-figure of the girl has, none the less, the warmth and humanity of a Corot or Manet portrait, and it is seen with equally intellectual perception. Beside the flowing technique of this picture, completely independent upon its subject except for the incidental rhythms which the artist casually discovers and sets down so genially, a great deal of eighteenth century painting seems trivial and unimportant.

*St. Carlo Borromeo Healing the Sick*, when properly cleaned, will reveal what it only hints beneath dark varnish: the brilliant *settecento* statement represents of the best mural traditions of Veronese and Tintoretto, couched in the sonorous dialect of an artist who well deserves to transcend the neglect under which he suffered for nearly two centuries. Here is the strength and spatial disposition of Calliari refined to a degree which those unacquainted with Crespi would credit solely to Tiepolo. All honor, therefore, to this rediscovered Bolognese master.

LENT BY MR. SAMUEL H. KRESS TO DURLACHER BROTHERS  
"BABIES PLAYING," A CHARACTERISTIC EXAMPLE OF CRESPI'S EARLY STYLE

# Utrillo: Poems in White

By Rosamund Frost

UTRILLO has been referred to as the painter who "clothes in splendor all that the casual eye of the passer-by neglects." And indeed it is enough to see the collection of paintings now on view at the Bignou Gallery, comprising a finer selection than one is often privileged to see, to realize that under his hands the most commonplace subject can become the most compelling picture. Here is the true fulfillment of the modern tradition of the indifference of subject matter and the all-importance of the eye that sees and interprets it. But whereas the average French painter evokes nothing with his moribund still-life but an altogether too accurate vision of uninspiring surroundings, Maurice Utrillo, painting a no less unprepossessing subject than the blank face of provincial and suburban French architecture, has created pictures of lasting quality.

As a primary means of securing his effect, Utrillo was deeply concerned with perspective. Most of his streets have an exaggerated sense of depth and seem to lead into a fabulous distance, still further enhanced by the tiny figures that he places at the end of a long vista. Contrasting with the static permanence of the buildings, these streets suggest a road travelled by artist and spectator alike. Houses too, with their mysterious, drawn shutters, have the dream-like quality of a scene glimpsed from a train. In this Utrillo resembles Chirico, who dares the onlooker to follow him beyond the mysterious horizon. However, the one picture which actually recalls Chirico, *Phare à Ouessant*, fails in its effect for lack of a sufficiently forceful note. Lighthouse and sky are merely reminiscent of the languid charm of the Dutch landscape school.

That Utrillo is a magnificent colorist can be judged by these paintings from his "white" period into which he brings great beauty and richness of tone. Outstanding of these is *La Rue Sainte-Rustique*, whose dynamic notes of white are thickly applied with the palette knife. The most subtle gradations of blank color are here as warm as Van Gogh's most

luscious yellow and recall the story of his combining his oils with plaster to achieve the tactile quality of walls. An agreeable distortion of perspective make this once again the street with an end, over which floats the dome of the *Sacré Cœur*, symbol of the late nineteenth century Frenchman's dream of the Orient. Another of the finest works of this period is *Nanterre, Rue Gambetta*. Here the thick impasto of white walls is offset by the rust tone of the shutters, a striking combination which he makes use of in many canvases,

notably in *Eglise à Saverne*. In this, however, the picturesque subject—an old house—acts as a deterrent to the artist's true creative spirit, for it is above all in the transformation of drab streets into a new and imaginative world that his true genius lies. Treatment of the plaster wall in the foreground is nevertheless an example of his finest painting and alone contains all the colors in the picture. Generously applied, the paint seems, in its rough surfaces, to take on the very nature of the subject.

Examining these works closely, it may be noticed that Utrillo often follows the procedure of applying an undercoat and allowing it to dry before smearing another color over it. This and other attention to detail, such as the alluring miniature rendition of his far distances, does not prejudice the carrying power of his pictures. Unlike many moderns, also, and in spite of a free technique, they

can be examined at close range. A good example is the poetic view of Chartres Cathedral to which this meticulousness imparts a stability that was denied the Impressionists. Certain details, indeed, almost recall Vermeer's cool and airy tones.

That Utrillo was not dependent upon his perspective *tours de force* is well shown in *Sannois, le Tabac*. Here interest is centered in an uncompromising broadside of a house, a view that few painters would have ventured to undertake, but which is nevertheless pictorially one of his most successful

(Cont. on page 20)



EXHIBITED AT THE BIGNOU GALLERY  
UTRILLO'S BRILLIANT USE OF PERSPECTIVE IN "LA RUE SAINTE-RUSTIQUE," 1911



PISSARRO'S INFLUENCE IN VIBRATING TONES OF "LE JARDIN DE MONTMAGNY"

# A SURVEY OF SPANISH ART AT BALTIMORE

By R. J. McKinney

**W**ITH interest today focused on Spain, the Baltimore Museum of Art considers it appropriate to present, during the month of January, those developments in Spanish painting that have been a source of inspiration to artists for many years.

It is a matter of record that Manet and Courbet sought guidance in the Spanish school and, among Americans, Eakins and Sargent particularly, found creative impulse in the study of Spanish painting. Similarly, the artists of Spain turned to the aesthetic movements of other countries, especially those near to Spain, for inspirational direction.

From the time of the Fleming Jan Van Eyck's visit to Spain in the fifteenth century until the arrival of the Venetian Tiepolo in the eighteenth century, Spanish painters had been exposed to foreign influences within and without their country's borders. Such influence, however, cannot be construed as causing the development of a purely imitative school any more than we can allude to Manet, Courbet, Eakins and Sargent as imitative agents of Spanish painting. On the contrary, the artists of Spain borrowed from foreign sources only those aesthetic principles which they considered useful in the development of their own methods, a procedure followed by intelligent artists for centuries.

Such a point of departure is to be observed in



LENT TO THE BALTIMORE MUSEUM OF ART BY ADOLPH LEWISohn

(BELOW) "THE MARTYRDOM OF SAINT ANDREW" BY RIBERA; (ABOVE) "ST. FRANCIS AND THE SKULL" BY EL GRECO, CIRCA 1600

LENT TO THE BALTIMORE MUSEUM OF ART BY FRENCH & COMPANY



the works of El Greco, Velasquez and Goya and to a lesser extent in the designs of the earlier masters. There existed in Spain a definite Gothic school which, even though there had filtered into its structure the art of Flanders and the school of Avignon, yet remained singularly free from complete foreign simulation.

El Greco came to Spain suffused with a rich Byzantine heritage and possessed of the refining influences of Venetian art. Such factors, which dominated his early manner, soon coalesced into a strident style which, by its very nature, is established as distinctly Spanish.

Velasquez's two visits to Italy brought him into contact with the great names of the Italian renaissance. It is known that he stud-

ied assiduously the paintings of Michelangelo, Caravaggio and Titian, showing a marked preference for the Venetian school. Velasquez's adaptation of these artists' methods served to create an approach which has established him as an innovator in his own right.

Perhaps the most colorful and dramatic figure in Spanish art is Goya, who served his apprenticeship under the Saragossa painter, Lujan, and later under Mengs. Both of these men were definitely classicists, steeped in the traditions of classical Italy. It is doubtful if Goya absorbed to any great extent such tendencies in their art, but it is to be assumed that this painting gained in strength from a study of Tiepolo's delicate and beautiful decorative frescoes in the throne room in the Royal Palace at Madrid. Certainly, there is a similarity between the chromatic schemes of the two, although the exer-

LENT BY PHILIP HOFER



LENT BY THE BRUMMER GALLERY

(ABOVE) CATALAN "VIRGIN WITH SAINTS";  
(BELOW) "MALA NOCHE," A SKETCH BY GOYA



cise of style practiced by Goya is more robust.

The scope of the exhibition at the Baltimore Museum ranges from the thirteenth century through the nineteenth century. The entire survey represents a group of twenty-three paintings which have been lent to the Museum by private collectors, galleries and museums throughout the country, some of which have never before been exhibited. The earliest work in the exhibition, a veritable source document of Spanish art, is the thirteenth century fresco, *Virgin with Saints*, lent by the Brummer Gallery. In addition to a small Murillo of *The Annunciation* lent by the Lilienfeld Galleries and a *Study for the Portrait of the Cardinal de Bourbon* lent by Wildenstein & Company. Among the three El Grecos in the exhibition is a canvas entitled *St. Francis and the Skull* from the Adolph Lewisohn Collection which is similar in composition to a painting by the same artist recently purchased by the Art Institute of Chicago. Other paintings in the exhibition include a rare Velasquez, *Man with Wine Glass* lent by the Toledo Museum of Art from the Edward Drummond Libbey Collection, *A Beggar Philosopher* by Ribera from the Silberman Galleries, and from the Detroit Institute of Arts a fine Zurbaran entitled *St. Margaret*. The seventeenth century is represented by three Murillos lent by the Lilienfeld Galleries, *Portrait of a Youth* by Antonio Puga, a Del Mazo *Portrait of the Infanta Maria Theresa* from Wildenstein & Company and a portrait by Miranda is completed with five representative portraits by Francisco Goya, including the *Portrait of Don Manuel Osorio de Zuniga* from the Bache Collection, *Don Antonio Raimondo Ibanez* lent by Mr. Jacob Epstein of Baltimore, *Portrait of the Marquesa de Fontana* lent by Lord Duveen of Millbank and that from Wildenstein & Company.

# New Exhibitions of the Week

## J. T. Arms: Twenty-one Years of Drawing

AT THE Grand Central Galleries an exhibition of the work of John Taylor Arms, together with the artist's self-estimate which prefaces the catalogue, raise several vital aesthetic issues concerning the artistic value of an art that is mainly interested in technical problems for the sake of reproducing, faithfully, some part of objective reality. Can it have the artistic value of an art whose content is essentially the product of the artist's creative vision and transforming technique?

Almost three hundred items by a craftsman of amazing skill and infinite patience reveal a world of architectural beauty culled mainly from monuments and picturesque views of Europe. An honest precision, especially in the shadowless, silvery, and monotone drawings, betrays Arms' training as an architect which he received first at the Massachusetts Institute of Technology, and then from practical experience before the war, after which he devoted himself to etching.

To the great creations of the Gothic period he went for "the most spiritual and significant expression of his aspirations that man has yet created in terms of stone and glass and metal . . . and in the presence of these mighty monuments, sought to perpetuate for times to come the ideals and the spirit they embody. In doing so it has been enough for me to record mass and detail, textures and chiaroscuro, as I have seen them. I have not tried to express abstract ideas, or to 'suggest' what I felt . . . but rather to state, in terms as lucid, comprehensive, and intelligible as lay within my power, exactly what moved me so deeply." In this way Mr. Arms feels that he can best reach the average man and so achieve a universal appeal.

The artist, whose great ambition is to etch one perfect single line disarms the critic in his forthright, humble, yet assertive self-appraisal. He half admits, half denies that he has failed to give sufficient expressional interpretation to his subjects. To himself he is a "little master" with profound respect for "the grand old mediaeval tradition of fine craftsmanship." But perhaps he fails to see that

fine craftsmanship does not necessarily mean meticulous work and patient reconstruction of each visible detail.

M. D.

## The Virtuosity of Muirhead Bone's Etchings

AN EXHIBITION of drypoints by Muirhead Bone is being held throughout the month of January at the galleries of M. Knoedler and Co. Seventy-four examples of the work of this master of the art of etching are on display giving a wide range of subjects from his hand. The great richness and delicacy which may be obtained in this medium are nowhere seen to greater advantage than in the work of Bone, who handles the burr with consummate technical skill. A number of the studies of scaffold-covered buildings appear in this exhibition, showing his feeling for the great harmonies of line as they are revealed under the delicate tracery superimposed upon walls in the making or breaking.

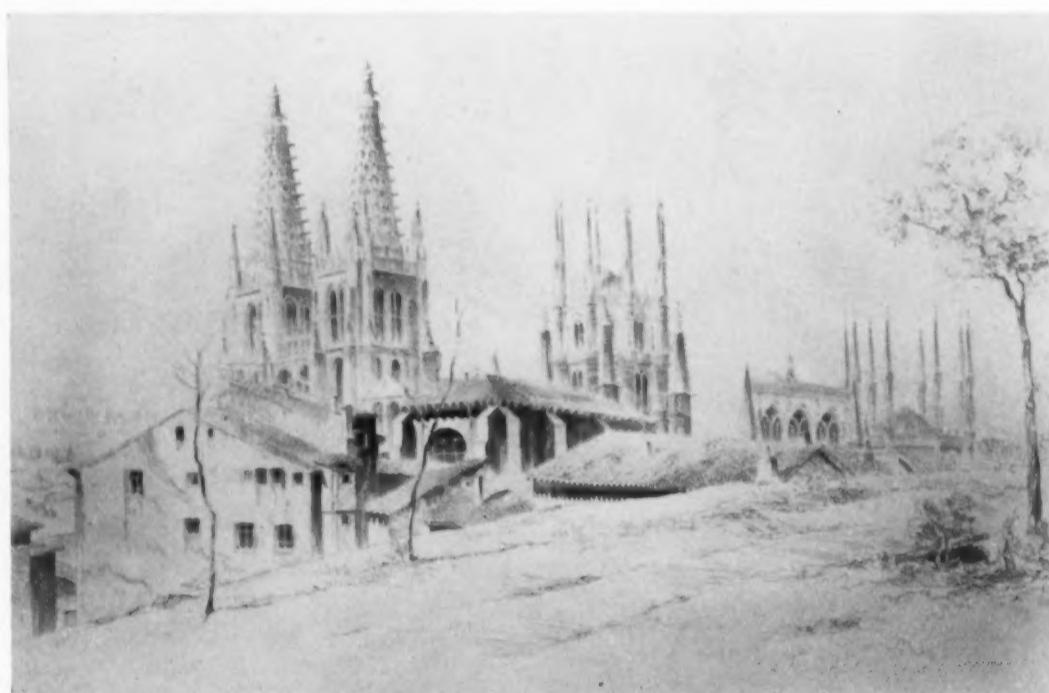
Particularly interesting are two etchings made in Stockholm, one of them called *Windy Night, Stockholm*. In this the sense of wind blowing the branches of trees against a background of buildings is vivid, and the pattern rhythmic and firm. In *Strandvagen, Stockholm* the delicate pattern of masts is charmingly worked out in a harbor scene. Two very sympathetic portrait studies are on display, one of *Rabindranath Tagore*, the other of *Conrad Listening to Music*. The latter is executed in a few sure

lines, marvelously effective and revealing. Tagore is worked out in more detail as to the head and with great sensitiveness in the portrayal of his hands. The rest is suggested, but the whole personality is deeply felt.

J. L.

## A Fine Showing of Modern French Painters

AT THE Marie Harriman Gallery, nineteen canvases including the work of Cézanne, Pissarro, Gauguin, Renoir, Degas, Toulouse-Lautrec, Derain, and Picasso, show the greatness of the art that was produced in France within the past two generations.



EXHIBITED AT THE GRAND CENTRAL ART GALLERIES

JOHN TAYLOR ARMS' "BURGOS," AN ETCHING FROM THE "SPANISH CHURCHES" "BALLANTRAE ROAD" BY MUIRHEAD BONE: SERENE SIMPLICITY IN DRYPOINT

EXHIBITED AT M. KNOEDLER & COMPANY



The magnificent quality of the paintings in the exhibition cannot but confuse into ungratitude those who have been deplored this season's so-called onslaught of French art.

Cézanne, represented by an early and muddy landscape, *The Turn in the Road* (1973-75) and the matured, clarified and cubically organized masterpiece, *House in Provence* (1885-86), stands at the head of these artists whose credo, in one way or another, was experimentation in personal expression. How differently than Cézanne does Gauguin control nature in *The Potato Field* (1890), the three-dimensional world giving way to the two-dimensional, both inherently structural and decorative at the same time. A vision, both simple and exotic, is presented by juxtaposed patches of ripe colors, before which, in dreamy quietude, a peasant girl leads her cows.

Pissarro, friend and mentor of both Cézanne and Gauguin, is represented by a landscape, *La Grande Route* (1871), a direct view of a village street and one of the important paintings of this impressionist artist. It has a stability that belies the precepts of Impressionism. The looming sky and friendly green trees which cast their shadow across the receding road are painted with the refreshing candor of a great artist.

If Pissarro is noteworthy for his reticence, Picasso attracts by the boldness, not so much of the *Boy Leading a Horse* (1905) or the classical *Woman with a Blue Veil* (1923) but by *The Acrobat*. Painted in 1923 it has the classical solidity and repose that prevailed in his style at that time. The brilliant purple of the chair upon which the acrobat sits, and the dazzling red of his tights strike a rhythmic chord with the sharp black outlines and large, simple areas.

Among four pastels by Degas, *Girl Drying Herself*, presented in the delightfully informal pose frequently enjoyed by the artist, is decidedly the most representative of his genius as a colorist as well as a draughtsman. There are also four paintings by Renoir: a pastel, *Modiste* (1877), with the rich black that the artist later renounced; a glowing landscape, *Villefranche* (1883); a young *Nude* (1892)



EXHIBITED AT THE MARIE HARRIMAN GALLERY  
"THE ACROBAT," 1923, FROM PICASSO'S CLASSICAL PERIOD

which, in its purity of outline and cool lights on the skin, recalls Renoir's esteem for Ingres's work; and *Woman Washing Linen*, a suffusion of shimmering lights upon a solid figure.

*Lady with a Dog* (1891) by Toulouse-Lautrec finds the artist in a complacent mood, controlling satire as he draws a bourgeois figure in thin streams of color which has a beautiful transparency in the painting of a woman's blouse. A landscape (ca. 1930) by Derain has the brighter color and strong linear character of his recent work while a still-life glows with the characteristic coffee and gold. M. D.

#### Watercolors by Cézanne; Drawings by Renoir

WATERCOLORS by Cézanne, including several of his masterpieces in this medium, and drawings by Renoir are to be seen currently at the Valentine Gallery. Twenty-nine watercolors, ranging from 1865 to 1906, offer a comprehensive view of Cézanne's work. There are several examples in his early romantic vein, notably *Jas de Bouffan* (1870) while *Rivière* (1873), full of *esprit* and dancing, faceted lights, is an outstanding impressionistic painting executed during the time that Cézanne spent with Pissarro, persuasive exponent of the doctrine of *plein air*. The quiet dignity of the pyramidically constructed *Olympia* (1872-77) is contrasted by the baroque *Hommage à Delacroix* (1878) and by such watercolors as *Don Quichotte* (1877) and *Courtisane* (1875) in which riotous, rippling rhythms of ebullient figures flow into an atmosphere that is organic and vibrating.

*Paysage près de Vichy* (1897), delicate and suggestive, shows Cézanne's calligraphic brush stroke and his method of composing forms and creating distance by means of subtle tonal contrasts.

*Tête de Garçon*, a monumental form drawn in a few outlines and ornamented with washes of rose, blue, and green repudiates the conception that Cézanne constructed massive form exclusively by color and not by contour.

The *écriture* of Renoir, unmistakable in its peasant solidity of form and shimmering, colorful surface, is stamped on the twenty-one drawings on display. In *Jeune Fille au Piano*, probably painted in the eighties, the dripping light produced by Renoir's palette is indicated by strong vertical strokes which also build up the form. Domi-

(Continued on page 20)



EXHIBITED AT THE VALENTINE GALLERY  
CLEVER SUGGESTION IN "TETE DE GARCON" BY CEZANNE

# ART THROUGHOUT AMERICA

## Hartford: Accession of a Claude Lorraine

WITH its new *St. George Slaying the Dragon* by Claude de Lorraine, recently acquired through Durlacher Brothers, the Wadsworth Atheneum in Hartford can now boast of a really great display of seventeenth century French painting. This, together with the Poussin *Crucifixion* and the marvelous Louis LeNain represent this period with three outstanding pictures.

The Claude is certainly one of the most important in the country, not only as a fine example of the master, but also on account of its literally perfect state of preservation. It was painted for Cardinal Pauli and was subsequently in the collections of Cardinal Antonio Barberini, Monsieur de Calonne, Edmund Antrobus and William Beckford. It was etched in 1668 by Dom. Barrière and engraved by Lerpinier. It is described in Smith's *Catalogue Raisonné*, Part 8, Page 230. It is likewise listed as No. 73 in the *Liber Veritatis*.

lesser gods. Their drawing and coloring are apt and their purpose is clear. These have a special interest also as being a gift from that great collector of Oriental art, Sir Perceval David. The largest of the group is full of matter for instruction, the halo, the jewel in the forehead, the gesture of the hand, the lotus beneath. The two small attendants are also instructive, each with his little symbols. In the formal face and figure, the open spaces, the super-natural scale, it still casts its sacred spell. Of the same art, but of lesser purpose, is a lively drawing of one of the most famous pilgrims to the Indian shrines, Hsüen-tsang, the Master of the Law. He is recognized as he strides along by all his traveller's gear, a broad sun hat tied beneath his chin, his mantle girt above his knees, and in his pack the precious scrolls.

Though such an art had long been surmised by scholars, the few examples offered as proofs were always lacking in pedigree. In 1918, however, Sir Aurel Stein discovered in the grottoes of Tun Huang a

"SAINT  
GEORGE  
SLAYING THE  
DRAGON"



RECENTLY ACQUIRED BY THE WADSWORTH ATHENEUM, HARTFORD

## Cambridge: T'ang Paintings at the Fogg

IN THE early Chinese paintings of the eighth and ninth centuries now on exhibition at the Fogg Museum there are to be seen survivals of the very beginnings of Buddhist art in China. Seven or eight colored drawings, in almost perfect condition, nine precious fragments of fresco and two pieces of sculpture, make this a rare occasion for students of Oriental art. Even to the initiated they may suggest the depths of tradition that lie beneath the more familiar epochs.

The colored drawings had their origin in the very early representations of Buddhist teaching in China. Missionaries used them to aid the heathen in grasping this new and spiritual faith. Returning pilgrims brought them home, as souvenirs or as proofs of their visit to a shrine. Traders carried them for sale to the growing number of eager converts. Drawn by priests rather than by professional painters and designed for religious teaching, they are almost an art of symbols. In fact diagrams were made to serve in some cases, as readers of *Kim* will remember, in the circle that was traced in the dust for "the Wheel of the Law." To convey the abstract ideas of Buddhism, or even the qualities of Buddha himself, conventional figures and accepted symbols were the extreme possibilities. Such are these colored drawings.

Two of the simplest are, in fact, mere illustrations for the text that fills the lower third of the sheet, a standing figure of a deity with two

walled-up vault from which the priests were in the habit of extracting through a small hole whatever rolls came to their hands. Persuading them to open the place he found an amazing hoard of manuscripts and pictures, remarkable in age and preservation. What treasures he could carry away and a smaller number gathered by the French scholar Paul Pelliot, who hastened there in the same year, brought this early art into the light. Its largest collections are in the British Museum and in Paris, but a few strays have found their way into the hands of dealers. It is from these strays that the Fogg Museum's group has been formed.

Even earlier than the drawings in date and from further west is a fragment of wall surface, a figure modelled and painted, which is believed to come from Central Asia of the seventh or eighth century. In its mingling of Indian and Chinese qualities it belongs essentially to the art of the trade route.

Quite apart from all these are the frescoes, details cut from their wall and now set in frames. These were brought back by Mr. Langdon Warner, Keeper of the Oriental Department, on the Fogg Museum Expedition to Central Asia in 1923-24. They are but fragments taken from the innumerable paintings and sculptures that covered the walls and ceilings of the celebrated cave chapels of Tun Huang. In them we meet an advanced stage of Buddhist art, though of nearly the same date. They were the work of devout, professional craftsmen who could paint with telling effect. Three of them show the heads of deities accompanied by ascetics, the peaceful gaze of

the god contrasting with their wrinkled mien. These burn with rich, dark colors and bright halos, their sense of awe heightened for us by the strange purplish tone to which the flesh has turned. Two more are Buddhist Bible Stories, little scenes of homely work and action. Other smaller morsels are from Turfan, still further west, collected by the great traveller Von Lecoq and purchased by the Friends of the Fogg Museum. They too are heads, drawn on white plaster with swiftly stroking brush. These gods are more living, in pose and in glance, but they are still supernal beings, serene and furrowed faces that are distorted by the passions of men.

### *Rockford: A New Gallery and Art Center*

ROCKFORD, ILLINOIS, is one of those satellite towns whose cultural growth is liable to be stunted by the proximity of a huge metropolis. Within one hundred miles of Chicago, it is within easy enough traveling distance to discourage independent civic development, yet far enough away to keep the arts from being an active element in the lives of the majority of its people. For Rockford, however, such a danger has now been eliminated. This Spring two of its townspeople, Mr. and Mrs. Harry B. Burpee, gave to the city a fine old stone home to be used as a gallery and in addition provided a trust fund for its maintenance and development.

Under the capable directorship of Professor Marques E. Reitzel, head of the art department at Rockford College and himself a well known painter, the Art Association is swinging into an active program. In addition to shows by artists of Rockford and the surrounding towns, exhibitions of outstanding works, both originals and prints, by nationally and internationally noted artists are being arranged. During the month of July the first of these, a collection of canvases from the Art Institute of Chicago, was on display. It included Henry O. Tanner's splendid *Two Disciples at the Tomb*; John E. Costigan's *Sheep at the Brook*; *Mary*, by J. Theodore Johnson of Oregon; Rockwell Kent's *Alaska*; *Top of the Hill and Beyond*, by Gardner Symons; Emil Carlsen's *Still Life*, *Kitchen Utensils*; Gifford Beal's *Reception in the Park*; *Harlequin with Three Pierrots*, by Albert Bloch; Maurice Sterne's *Bali: Two Girls Going to Market*; and Arthur B. Davies' *An Antique Orison*.

Summer classes for both children and adults encourage participation in as well as spectator-appreciation of art. A rather large class of children from four to fourteen years of age, meeting twice a week, are taught drawing, painting, and modeling; while Mr. Reitzel personally teaches the adult groups in figure drawing, painting, landscape painting, and color and design. To further stimulate local art-



IN THE HARRY AND DELLA BURPEE ART GALLERY, ROCKFORD  
ROOM FROM A NEWLY CONSTITUTED MIDDLEWESTERN GALLERY OF MODERN ART

ists and with the hope of discovering and encouraging genuine talent, the Art Association sponsored a unique cartoon contest for amateurs of the vicinity. Winning cartoons were awarded prizes and were published in the Rockford papers.

A still more ambitious program is being scheduled for Fall and Winter, including an impressive list of exhibitions and shows by famous modern Americans; collections of prints by Van Gogh, Cézanne, Brueghel, Renoir, Rembrandt, and

Gauguin; the annual jury show for artist members of the Association; the annual international photographic exhibit for amateur cameramen; a homecraft exhibit; and the yearly show by women member artists. A series of lectures and demonstration paintings will be given throughout the year, among them lectures by Senator T. V. Smith, professor of philosophy at the University of Chicago; Mrs. Helen Appleton Reed, authority on modern German painting; and Doris Emrick Lee, who studied art at Rockford College and whose painting, *Thanksgiving*, won the Frank G. Logan award at the Chicago Art Institute's American show this year.

Various groups and classes which will resume activities in the Fall are the camera section, drawing and painting classes, the home-crafters, a class in appreciation of modern American art, and groups in dramatics and creative writing.

### *San Francisco: The A. M. Bender Gift Shown*

THE WORKS of the Albert M. Bender Collection of the San Francisco Museum of Art represent not only a generous gift to the public but a token of friendly assistance, encouragement and affection toward each of the many artists included. Sixty oils and temperas, seventeen pieces of sculpture, seventy-eight watercolors and drawings and one hundred and eighty prints now on view reveal the better and greater part but by no means all of the collection. Although most of these works have been shown before from time to time in the galleries, this is the first exhibition of the collection in anything approximating its entirety. Filling nine of the galleries of the Museum, its size and scope and excellence have surprised even the most attentive followers of art in this city. In less than two years (the Museum opened only in January, 1935) the continuous gifts of Mr. Bender, patron of art and friend to artists, have formed a collection of real importance. It is undoubtedly the best collection of contemporary California painting, and possibly also the best of contemporary Mexican art, in the United States.

The *Flower Vendor* by Diego Rivera dominates the main gallery of oils, with *Italian Summer* by Maurice Sterne holding an important place, as well as Moya del Pino's *Chinese Mother and Child*.



ALBERT BENDER COLLECTION, SAN FRANCISCO MUSEUM OF ART  
AN INK AND BRUSH DRAWING BY DIEGO RIVERA

# RAINS GALLERIES

(RAINS AUCTION ROOMS, INC.)

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ON EXHIBITION SUNDAY, JANUARY 24, 1937

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## THE ART TREASURES IN THE BRITISH ROYAL PALACES

A Survey of the Royal Collection at Buckingham Palace, Windsor Castle, Hampton Court and Holyroodhouse, written from the scholarly point of view, by writers of the highest standing.

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## THE BURLINGTON MAGAZINE

LONDON

Bank Buildings, 16a St. James's Street, S.W.1.

## New Exhibitions of the Week

(Continued from page 17)

nating the show is the drawing *Bébé* (1916), a gargantuan infant, sturdy, lusty, and — in red, black, and white — as colorful as a painting.

M. D.

### The Promising New Talent of Fredenthal

UNUSUALLY strong and decisive work from a young artist is seen in the exhibition of watercolors and drawings by David Fredenthal now being held at the Downtown Galleries. Brought to light by the Federal Art Project he is at present working on a scholarship at the Cranbrook Academy in Detroit with Zoltan Sepeshy, where Karl Milles, the Swedish sculptor, is wielding his dynamic influence. With a background of C.C.C. experience several of Fredenthal's paintings at present on display show men at work, *Excavation*, *Bricklayers*, and *The Choppers* being typical. Splendid draughtsmanship and a feeling for figures, some of them strikingly sculptural, are apparent, and he has set them forth with a sensitive awareness of the rhythmic beauty evoked by their grouping as they work together.

There is unusual variety in this one-man show particularly in so young a painter, the subjects including a number of landscapes and two studies for fresco as well as the workman paintings. The color in the landscapes is strong and sure with the pattern again well conceived. In *Sunday Afternoon* he has painted a scene of romantic feeling, but so simple and direct as to be quite moving.

J. L.

### Appealing Simplicity of Arnold Friedman

IT WAS seven years ago that painting won Arnold Friedman from his twenty-five year position in the Post Office. Since that time he has had three one-man shows and has appeared in various group exhibitions. Friedman is self-taught and has developed an individual style that is characterized by an honest, almost homely outlook, a good feeling for the painted surface without stressing individual brush strokes, and by colors that are generally cool and flat.

At the Neumann Gallery three portraits, including a self portrait, stand out for their quiet penetration of the subject and for a classical clarity of form and color by which one is reminded both of early American portraits and of Ingres. Sharp outlines circumscribe and define large areas of color set decoratively against a neutral background. When the artist departs from this direct simplicity and applies a more theatrical interpretation to his subject as in *The Actor*, he is less successful. It is the unalloyed simplicity of such a picture as *Vegetable Market* with its ornamental patches of crisp color that makes one want to see more of this artist's work.

M. D.

### Marion Monks Chase and Charles Aiken

RECENT paintings by Marion Monks Chase and Charles A. Aiken, as well as examples of the work of several other gallery members, are on exhibition at the Fifteen Gallery at the present. A group of winter scenes by Mrs. Chase show her pleasure in the flat surfaces created by heavy snowfall on buildings, simplifying detail and emphasizing new forms. *Old New England House* is particularly attractive in its pleasant handling of an old square white house with a pattern of bare branches surrounding it. Outstanding in color is *Indian Summer*, a landscape with subdued yellow in its foliage, and a sense of Autumn so strongly felt that even the water of a slowly flowing river picks up a mellow quality.

J. L.

### Utrillo: Poems in White

(Continued from page 13)

paintings. The strong red of the building shows through the lacy design of the trees combining in a delicate counterpoint that is only equalled in *La Rue Marcadet* with its perfectly balanced reds and yellows.

While *Montreuil, la Citadelle* is of an almost too pleasing picturesqueness, in *Le Jardin de Montmagny* we see one of his finest paintings. There is a beautiful vibration between the delicate colors whose subtly applied tones achieve all the glowing life that Seurat tried for. Pale sunlight and the misty morning light of France emanate from a canvas which realizes all the verve of the Impressionists, together with a more solid reality.

## The Art News of Paris

**A**N EVENT of great interest was the recent inauguration of the *hôtel particulier* of Comte Moïse de Camondo at 63 rue de Monceau, containing a famous and magnificent collection of eighteenth century art, as a new museum which is to be known under the name of the Musée Nissim de Camondo.

This family is one closely connected with art in France, the cousin of the present donor, Isaac de Camondo, having in 1911 left his famous collection to the Louvre where it is known under his name. Comte Moïse is himself a member of the Conseil des Musées Nationaux and vice-president of the Union Centrale des Arts Décoratifs and of the Société des Amis du Louvre. A methodical as well as a passionate collector, his specialty has been late Louis XV and XVI decorative art which he has assembled with greatest discrimination in a series of remarkable interiors, constituting a thoroughly authentic example of eighteenth century furnishing.

The house itself was constructed with special regard for the *boiseries*, tapestries after Oudry, and the Huet panels which it was to contain. Thus these works are presented in rooms designed to show them off, while each piece of furniture was carefully selected for the particular position it was to occupy.

The furniture throughout bears the marks of such famous makers as Jean-François Leleu, Claude-Charles Saunier, Martin Carlin and Adam Weisweiler. In the large study are a fine set of tapstries representing the Fables of La Fontaine after Oudry. Gold and white *boiseries* from the house at 11 Rue Royale ornament the big salon while the round adjoining room was planned to receive the magnificent set of Huet tapestries which consist of seven panels and three over-doors representing pastoral scenes. The dining room is completed by silver of the period among which the outstanding pieces are a large tureen and four wine coolers from the famous service ordered by Catherine the Great from Nicolas Roettiers for her favorite, Prince Orloff. Another piece from this set was presented to the Louvre in 1933. Valuable Sèvres and Chantilly porcelains, in this setting are seen to more than usual advantage. A small adjoining study contains four small but first-class Guardis, three paintings by Hubert Robert and sketches for the famous set of tapestries representing the hunts of Louis XV. On the second floor a library paneled in mahogany is attributed to Martin Carlin while the bedroom of Comte Moïse de Camondo, among many rare pieces, contains a painting of Alexandre de Beauharnais by Drouais, landscapes by Guardi and works by Hubert Robert, Lagrenée and Hoin.

**A** YEARLY event which calls forth work of a particularly spontaneous character is the Salon des Echanges. Here, in the airy buildings of the Parc des Expositions, hosts of painters and among them artists who are by no means unknown or destitute, barter their works against useful objects. Among the best of these are Andrey-Prévost; Balande, who presents a panel with fine color; some landscapes and a solidly executed figure by Caillard as well as work by Charlemagne, Limouse, Lotiron and Gisèle Ferrandier. Sculptors include Chauvel, Martinet, Yencesse, Popineau and others.

**A** REMARKABLE book of photography entitled *Terre*, which has just appeared, shows again the constant advance that this art is making. This volume is the work of Luc Dietrich who proves himself to be a poet as well as a photographer and who, in order to gain greater insight in his subject matter, shared the life and labors of the peasants during the six months of which these photographs are the result. These impressive studies consequently have a more direct approach and are deeply impregnated with a feeling for the soil, the beauty of natural and animal forms and the classic simplicity of country life.

**S**CULPTORS' drawings generally form an interesting contrast to those of painters and thus the collection of these now on view at the galleries of *Le Journal* is a most instructive one. Though diverse, all these works have in common certain qualities of their profession, notably proportion, rhythm and economy of means. There is less absorption in line for its own sake, it being used primarily as a means to an end. Here may be compared the varying conceptions of Despiau, Landowski, Auricoste, Cornet and others.

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## The Art News of London

THE cleaning of the full length portrait of Philip VI in the National Gallery has aroused a sharp controversy in which the two sides of the question are being hotly contested by some of the best known authorities in London. The picture was removed last Summer for this purpose and, now replaced, has unloosed a storm of criticism variously expressed in the usual flood of letters to the *Times*. Public attention was first called to the possible damage done by T. W. Earp, who declared that, due to the fact that Velasquez often mixed his paints with varnish, the entire over-painting had been removed together with the dirt. There thus remained only the under-painting which, in addition to throwing the colors completely out of key, was so thin that the actual texture of the canvas showed through. "Should the same cleaning process be followed after a fresh accretion of dirt" adds T. W. Earp, "it is doubtful if much remain of it at all." This opinion was likewise expressed by Frank Brangwyn, R.A., W. Russell Flint, President of the Royal Society of Painters in Watercolors, F. C. Tilney, Editor of *Art and Reason* and many others.

A spirited defense of the procedure was expressed by Sir William Rothenstein who asserted that there is no possibility of glazes having been removed as the painting throughout the canvas was direct. Professor A. P. Laurie, citing the *Rokeby Venus* which he had himself examined under the microscope, declared that he was satisfied that Velasquez had been in the habit of using the golden varnish employed by Spanish workers in ornamental leather in his paintings but that, the picture having been cleaned twice before, all traces of this had long been removed. The "patina of age" in this case was merely a form of varnish applied in the early nineteenth century which, yellowed with time, obscured much of the fine detail. "The paint" he adds, "is remarkably hard and firm and the thinnest and most delicate touches of the brush have been preserved uninjured." Augustus John also expressed the opinion that the painting was now more beautiful than ever. Suffice it to say that whether harmonious or not, much finely painted detail which had not been visible for many decades has reappeared. A final statement is made by Kenneth Clark, of the National Gallery who describes the expert opinions that are consulted before a picture may be touched, with the accompanying elaborate x-raying and examination. Colors that are likely to change are recorded by a tintometer and the picture is repeatedly photographed at various stages in the cleaning.

THE many Roman archaeological finds originating from the Basilica of Corinium which have found their way into local private collections are now to be housed in a new museum at Cirencester through the generosity of Lord and Lady Bathurst and Major Cripps who have presented Abberley House and its gardens for the purpose. The first excavations of the Basilica were conducted by Major Cripps himself in 1897 and 1898 when a central building three hundred and twenty feet long with a western apse eighty feet wide were uncovered. Further work in 1922 brought to light about two hundred feet of the south Roman wall.

AN INTERESTING series of wall paintings recently uncovered in Eynsham Church, Oxfordshire, are believed to date from a period—the end of the fourteenth century—only slightly later than the construction of the church itself. Discovered by E. T. Long, they consist of a decoration in the chancel which rounds out the construction of the sanctuary and extends to the splays of the north and south windows. This design was doubtless carried out in like manner around the east window, though this section has since been replaced with woodwork. In a general color scheme of red and buff, a wide dado with a trellis pattern studded with *fleurs de lys* runs around the lower part of the walls above which are three tiers of subjects depicting the life of St. Catherine. Though in bad condition on the east side of the church, the last two of these designs are easily recognizable as they show the miraculous destruction of the wheel and the beheading of the saint. In addition to this a small niche, probably added to the original construction in the fifteenth century, is charmingly decorated with a foliage design while a formal pattern with a more elaborate color scheme is to be found in the splays and arches of the lateral windows. These paintings have been tentatively attributed to an artist who executed a reredos for the church of Eynsham in 1390, on the occasion of a visit of Richard II.

## COMING AUCTIONS

### Brown Collection of Silver and Porcelains

EARLY American silver, furniture, and glass, Chinese porcelains and pottery, Staffordshire, Liverpool, and other European ceramics from the collections of Mr. and Mrs. G. Winthrop Brown of Boston will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of January 22 and 23, following exhibition from January 16.

Six silver porringer by noted makers of the early Bay State Colony are among the most notable items of early American silver in the sale; they have been exhibited at the Museum of Fine Arts, Boston, as has the other Colonial silver of the sale, which includes two spoons by Paul Revere and several shaped mugs. Several fine Sheraton secretaries are present among the early American furniture, one in mahogany and bird's-eye maple, another executed in a combination of mahogany, maple, and birch and bearing characteristics indicating a Boston origin, and the third a mahogany example with tambour front. The group of American glass includes amethyst and sapphire vases, pitchers, sugar bowls, and creamers.

Of the monochrome and decorated porcelains and pottery of the



BROWN SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
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Ming, K'ang-hsi, and Ch'ien-lung periods, the outstanding items include a tall vase or *mei p'ing* which has been exhibited both at Duveen Brothers and the Boston Museum of Fine Arts; a three-color beaker-shaped hawthorn vase; ashes of roses water *coupes*, and objects decorated in the *famille rose* and *famille verte* colors.

A large variety of English ceramics includes Oriental Lowestoft and blue Staffordshire ware with American scenes; Leeds, Liverpool, Staffordshire, and Sunderland transfer-printed and lustred ware, including pitchers with marine views and historical subjects.

### Morice, Johnson & Ryle Etchings & Drawings

ETCHINGS, engravings and original drawings, by both old and modern masters, collected by the late William N. Morice of Chestnut Hill, Pa., and by Mrs. Loomis C. Johnson and William Ryle, with additions, will be dispersed at public sale at the American Art Association-Anderson Galleries on the evening of January 21, following exhibition from January 16.

Fine impressions of etchings by Joseph Pennell, in perfect condition, form one of the most noteworthy groups of the sale, and Whistler is also represented with a group including a choice impression of *The Mast*. The drypoints and etchings by James McBey offer a variety of subjects and include the well-known desert scene entitled *Strange Signals*. A small group of works by Sir Francis Seymour Haden includes *Sunset in Ireland*, at one time in the Sir Johnstone Wallace Collection, also a rich trial proof, before the signature and date were added in the plate, of *Mytton Hall*.

Dürer and Rembrandt are represented in the sale with engravings and etchings and the old masters are further seen in original drawings which include examples by Caracci, Guercino, Van Dyck,

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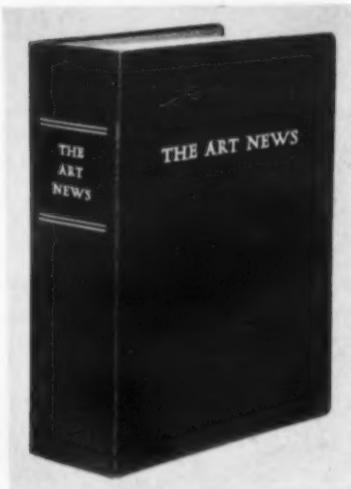
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*Childs Furniture, Art Objects and Silver*

FURNITURE, art objects, and appointments from the property of Mrs. Richard Washburn Childs of Newport, Rhode Island, will be offered at public sale on January 20, 21 and 22, at the Rains Galleries, following exhibition from January 16.

English, French and Italian furniture, Chinese antiques, Georgian silver and Sheffield, fine Oriental rugs, and glass and china are being shown, together with several European and American oil paintings.

The furniture includes both period pieces and reproductions of Queen Anne, Chippendale, Sheraton and Georgian in the English group, and Louis XV and XVI pieces among the French antiques. The Italian pieces are mostly of the seventeenth century; some being Tuscan and others Sienese in origin.

In the Chinese group there are beautiful five color objects, *famille verte*, Oriental Lowestoft and pieces of the various important dynasties, including a rare carved boxwood palace sliding door of the Ming period, a carved wood figure of Confucius of the same period and a rare bronze Siamese dancer's hand of the sixteenth century, from Angkor.

*Flynn, et al Furniture and Decorations*

AT THE Plaza Art Galleries, a collection of oil paintings from the estate of David Flynn, and others, and furniture and decorations from various sources will be offered for public sale on January 20, 21, 22, 23, following exhibition from January 18.

Among the paintings are canvases by such artists as Arthur Partin, Walter Shirlaw, Joseph Jefferson, J. F. Cropsey, J. Campbell Philips, Bruce Crane, F. D. Millet, Samuel Coleman, F. K. Rehn, R. Van Boskerck, Edward L. Weeks, Geo. H. McCord, F. A. Bridgeman, W. R. Derrick, J. M. Smith, C. H. Chapin, Charles E. Proctor, Howard Russell Butler, Irving Couse, William A. Coffin, W. Ballard Williams, and numerous others of the Dutch, Spanish, English, French, German, Flemish and American schools.

The furniture includes eighteenth and nineteenth century period pieces as well as authentic reproductions. There are also fine Oriental rugs, silverware, china and glassware and a wide assortment of bric-a-brac. Of special interest is a group of mezzotints by many well-known engravers.

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## Recent Auction Prices

The sale of armor and other property from the collection of Frank Gair Macomber of Boston, Mass., held at the American Art Association-Anderson Galleries on December 10, 11 and 12, 1936, brought total of \$45,374; the most important items follow:

NO.	ITEM	PURCHASER	PRICE
344	and 345 sold as one lot.		
344	Turkish Suit of Armor, Fifteenth Century; Marks of the Arsenal of Constantinople	Greenhills, Inc.	1000
345	Suit of Turkish Horse Armor, Fifteenth Century		
615	Flemish Gothic Tapestry, Probably After Jean II van Roome—about 1525 —The Duke of Burgundy Greets Jacques de Lalaing	Mrs. Otto Roesler	775
617	Brussels Renaissance Tapestry by Jan van den Hecke, Probably after Raphael Coxie — Sixteenth Century—Ulysses Meets Polyphemus	Kirkham & Hall	825
622	French Needlepoint Antependium—Sixteenth Century	Dalva Bros.	975
633	St. Bartholomew—Sir Anthony van Dyck and His Atelier—Flemish: 1590-1641	Charles Crawford	900
634	Legends of the Virgin—Bernardino di Biogio (called Penturicchio) (School of) Sienese: Late Fifteenth Century—	F. Kleimberger & Co.	1050
640	Anthony Triest, Bishop of Ghent—Sir Anthony van Dyck—Flemish: 1500-1641	Kenneth F. Burgess	950
643	The Way of the Cross—Victor and Heinrich Dunwegge — Westphalian: about 1500	F. Kleinberger & Co.	2200
646	Lady Arabella Stuart—Federigo Zuccaro—Italian: 1542-1609	Herman Blank	1100

The sale of English furniture and silver from the McLean-Ryle collections held at the American Art Association-Anderson Galleries on January 7, 8 and 9, 1937, brought a total of \$54,325; the important items follow:

NO.	ITEM	PURCHASER	PRICE
315	Set of Four English Racing Prints in Colors—C. & C. Hunt after C. Turner	M. A. Linah, Agt.	\$ 500
349	Fêtes Champêtres: Two Paintings—Jean François de Troy — French: 1679-1752	James Barnes	2400
624	Fereghan Carpet	L. Thomasian	1100

The sale of sporting prints and colored plate books from the collection of Fitz Eugene Dixon of Philadelphia held at the American Art Association-Anderson Galleries on January 6 and 7, 1937, brought a total of \$82,745; the important items follow:

NO.	ITEM	PURCHASER	PRICE
19	Henry Alken—Two Original Watercolor Drawings; one signed	Bought on order	\$ 1,050
26	Henry Alken—The National Sports of Great Britain—First Issue of First Edition, London: Thomas McLean, 1820-21	Maggs Bros. (London)	1,825
38	Henry Alken—Seven Original Watercolor Drawings—unsigned	Mr. A. H. Dean	1,125
90	Henry Alken—A Few Ideas—in original four parts—London: published by Thomas M'Lean—1828-29	Dr. A. S. W. Rosenbach	3,000
97	Henry Alken—The Beaufort Hunt—proof impressions of sporting aquatints — London: Thomas McLean, 1833	Thos. J. Gannon, Inc.	12,000
112	Henry Alken—Jorrocks's Jaunts and Jollities—rare second edition which is first edition with Alken's plates—London: Rudolph Ackermann, 1843	Charles Sessler	1,500
118	Henry Alken & Others—Collection of Forty-nine Original Drawings — including Rowlandson	Bought on order	4,100
130	Uncut Copy of The Annals of Sporting—London, 1822-28	Ernest R. Gee	1,700
137	William Combe — The Second & Third Tours of Doctor Syntax—original issue in original parts—London: published by R. Ackermann, 1820 (-21)	Maggs Bros. (London)	1,000
175	C. B. Newhouse—Scenes on the Road—original impressions—London: published by Thos. McLean, 1834-35	James A. Williams	1,025
176	Edward Orme—Collection of British Field Sports—first and only edition—London: Edward Orme, 1807-8	Gabriel Wells	5,800
181	Real Life in London—two sets of first edition—London, 1821-22	Bought on order	1,050
205	Portraits of the Winning Horses of Great St. Leger Stakes—Doncaster: published by Sheardown and Son (1825)	Gabriel Wells	1,150
208	The Sporting Magazine — London, 1792-1870	James A. Williams	850
211	Robert S. Surtees—Sporting Novels—first edition in original parts—London: Bradbury and Evans, 1853-65	Chaucer Head Book Shop	2,700

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**NEW YORK SOCIETY OF WOMEN ARTISTS**  
Twelfth Annual Exhibition of Painting and Sculpture  
745 FIFTH AVE., 58th ST., N.Y.  
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113 WEST 13th St.—NEW YORK

**Ferargil Galleries**  
Frederic Newlin Price  
63 East 57 St., New York

## EXHIBITIONS IN NEW YORK

(Continued from page 4)

- Artists' Gallery, 33 W. 8th St. Watercolors by De Hirsch Margules, to Jan. 31. A. W. A., 353 W. 57th St. Ancient Frescoes in Replica, to Jan. 31. Babcock Gallery, 38 E. 57th St. Paintings by American Artists, to Jan. 31. Bignou Gallery, 32 E. 57th St. Paintings by Utrillo, to Feb. 6. Boyer Galleries, 69 E. 57th St. Paintings by George Constant, Jan. 18-Feb. 6. Carnegie Hall Art Gallery, 154 W. 57th St. Watercolors by Members, to Jan. 31. Carroll Carstairs, 11 E. 57th St. Portraits and Stage Designs by Cecil Beaton, to Jan. 23. Contemporary Arts, 41 W. 54th St. Paintings by Takis, Jan. 18-Feb. 6. Decorators Club, 745 Fifth Ave. Group Show of Portraits, Jan. 20-Feb. 3. Downtown Gallery, 113 W. 13th St. Paintings and Drawings by David Fredenthal; New Group Show, to Jan. 22. Durand-Ruel, 12 E. 57th St. Paintings of the Seine, to Jan. 30. Durlacher Brothers, 11 E. 57th St. Paintings by Giuseppe Maria Crespi, to Feb. 6. East River Gallery, 358 E. 57th St. Group Show, to Jan. 31. Ferargil Galleries, 63 E. 57th St. Paintings by George Baer, Jan. 18-31. Fifteen Gallery, 37 W. 57th St. Paintings by Marion Monks Chase and Charles A. Aiken, to Jan. 23. Findlay Galleries, 8 E. 57th St. American Landscapes, to Jan. 30. French Art Galleries, 51 E. 57th St. Modern French Paintings, to Feb. 5. Karl Freund Gallery, 50 E. 57th St. Flower Paintings, to Jan. 31. Galerie René Gimpel, 2 E. 57th St. Paintings by Albert Gleizes; Sculpture by Gargallo, to Feb. 8. Grand Central Art Galleries, 15 Vanderbilt Ave. Watercolors by Chauncey F. Ryder, to Jan. 23; Drawings by John Taylor Arms, to Jan. 30; One Hundred Prints, to Jan. 30. Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. Paintings by Guy Wiggins; Paintings by Louis Kronberg, Jan. 18-31. Guild Art Gallery, 37 W. 57th St. Paintings by di Martini and Donald Forbes, to Jan. 23. Marie Harriman Gallery, 61 E. 57th St. French Paintings, to Jan. 31. Arthur H. Harlow & Co., 620 Fifth Ave. Etchings by Pissarro, Augustus John, Walter Sickert, to Jan. 31. Heeramanecq Galleries, 725 Fifth Ave. Indian Art, to Jan. 25. Frederick Keppel & Co., 71 E. 57th St. Lithographs by Redon; Etchings by Bresdin, to Jan. 30. Kleemann Galleries, 38 E. 57th St. Etchings by Fifty Leading Americans, Jan. 18-Feb. 1. M. Knoedler & Co., 14 E. 57th St. Drypoints and Etchings by Muirhead Bone, to Feb. 15. C. W. Kraushaar Art Galleries, 730 Fifth Ave. Paintings by Glackens and Schnakenberg, to Jan. 31. John Levy Galleries, 1 E. 57th St. Old Masters, to Jan. 31. Julien Levy Gallery, 602 Madison Ave. Paintings by Tanaya, to Jan. 30. Lilienfeld Galleries, 21 E. 57th St. Paintings by Guggenheim, to Jan. 30. C. T. Loo & Co., 41 E. 57th St. Exhibition of Chinese Jewelry, to Jan. 30. Macbeth Gallery, 11 E. 57th St. Early American Portraits, Jan. 18-31. Pierre Matisse Gallery, 51 E. 57th St. Masterpieces of Modern Painting, to Jan. 30. Guy E. Mayer Gallery, 41 E. 57th St. Etchings by Childe Hassam, to Jan. 30. Metropolitan Galleries, 730 Fifth Ave. Paintings by M. Westchiloff, to Jan. 31. Midtown Galleries, 605 Madison Ave. Paintings by Mirom Sokole, to Jan. 28. Milch Galleries, 108 W. 57th St. American Landscapes, to Jan. 30. Montross Gallery, 785 Fifth Ave. Paintings by Paul W. Fuerstenberg, to Jan. 23. Morton Galleries, 130 W. 57th St. Paintings by Charles Drogkamp, Jan. 18-30. Newhouse Galleries, 5 E. 57th St. Paintings by Thomas Moran, to Jan. 30. J. B. Neumann's New Art Circle, 509 Madison Ave. Paintings by Arnold Friedman, to Jan. 23. Arthur U. Newton Galleries, 11 E. 57th St. Undersea Paintings by Zarb Pritchard, to Jan. 30. Georgette Passedoit Gallery, 22 E. 60th St. Watercolors by Carlos Merida, to Jan. 25. Progressive Arts, 428 W. 57th St. Paintings and Sculpture by Members, to Jan. 23. Frank K. M. Rehn Galleries, 683 Fifth Ave. Paintings by Carroll, Watkins and Brook, to Jan. 31. Paul Reinhardt Galleries, 730 Fifth Ave. Paintings by Gilbert White, to Jan. 31. Schaeffer Galleries, 61 E. 57th St. Paintings by Karl Hofer, to Jan. 23. Schaffer Galleries, 15 W. 50th St. Russian Porcelain, to Jan. 31. Schwartz Galleries, 507 Madison Ave. Marine Paintings, to Feb. 1. Squibb Art Galleries, 745 Fifth Ave. Paintings and Sculpture by the New York Society of Women Artists, to Jan. 26. Marie Sterners Galleries, 9 E. 57th St. Paintings in Tempera by Henry Trier, Watercolors and Drawings by Pierre Dubaut, to Jan. 31. Studio Guild, 730 Fifth Ave. Paintings by Christine Josselyn, May C. Marshall, Caroline Guignard, Jan. 18-30. Tonying Galleries, 5 E. 57th St. Paintings of the Sung and Yuan Dynasties, to Feb. 11. Uptown Gallery, 249 West End Ave. Paintings by Arthur Faber, Jan. 18-Feb. 8. Valentine Gallery, 16 E. 57th St. Watercolors by Cézanne, Drawings by Renoir, to Jan. 30. Walker Galleries, 108 E. 57th St. Paintings by Alexander James, to Jan. 25; Paintings by William Waltemath, to Jan. 30. Wildenstein Galleries, 10 E. 64th St. Stage Sets by de Molas, to Jan. 20. Howard Young Galleries, 677 Fifth Ave. Dutch Paintings, to Feb. 1. Weyhe Gallery, 794 Lexington Ave. Selected Prints, to Jan. 16. Yamanaka & Co., 680 Fifth Ave. Chinese Ancestral Portraits, to Jan. 23.

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